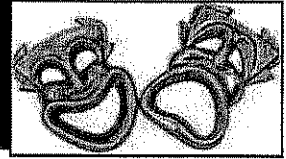


# A Brief History of the Audience

*I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged. —Peter Brook, *The Empty Space**



The nature of the audience has changed throughout history, evolving from a participatory crowd to a group of people sitting behind an imaginary line, silently observing the performers. The audience is continually growing and changing. There has always been a need for human beings to communicate their wants, needs, perceptions and disagreements to others. This need to communicate is the foundation of art and the foundation of theatre's relationship to its audience.

## In the Beginning

Theatre began as ritual, with tribal dances and festivals celebrating the harvest, marriages, gods, war and basically any other event that warranted a party. People all over the world congregated in villages. It was a participatory kind of theatre, the performers would be joined by the villagers who believed that their lives depended on a successful celebration—the harvest had to be plentiful or the battle victorious, or simply to be in good graces with their god or gods. Sometimes these festivals would last for days and the village proved tireless in their ability to celebrate. Many of these types of festivals survive today in the folk history of areas such as Scandinavia, Asia, Greece and other countries throughout Europe.

## It's Greek to Me

The first recorded plays come from the Greeks (fourth and fifth centuries BCE). Their form of theatre began in much the same way as previous forms did. It stemmed from the celebration of the wine harvest and the gods who brought citizens a fruitful harvest—specifically Dionysus, the god of wine. Spectators had a great deal of respect for their gods, and thousands would flock to the theatre to experience a full day of celebration. The day of drama and song made for a lively crowd. Staff-bearers patrolled the aisles to keep the rowdies under control. While theatre was free, your seat was determined by your station in life. The rich had cushioned seats at the front, while the peasants, artisans and women were forced to take seats at the back. In the later years, after a full day of drink, Greek audiences were not above showing disapproval at a less-than-spectacular performance. Stones were thrown, as well as other sloppy objects, hissing was popular and loud groanings of discontent could usher any actor into early retirement.

## The Romans, or the inspiration for *Gladiator*

The Romans took the idea of "spectator" an inch or so further. Their theatre (first through third centuries BCE) developed in much the same way as the Greeks; with comedy, tragedy and festivals, but unfortunately

ended with what the Christians called "morally inappropriate" dancing mimes, violent spectator sports such as gladiator fights, and the public executions for which the Romans were famous. The Romans loved violence, and the audience was a lively crowd. Because theatre was free, it was enjoyed by people of every social class. They were vocal, enjoyed hissing bad actors off the stage, and loved to watch criminals meet large ferocious animals, and soon after, enjoyed watching those same criminals meet their death.

## The Far East

In Asia, theatre developed in much the same way it has elsewhere, through agricultural festivals and religious worship. The Chinese and Japanese audiences have always been tireless, mainly because their theatre forms, such as the Japanese "Kabuki" and "Noh" plays and Chinese operas, could last anywhere between a full day, if not three days, beginning between six to nine in the morning! In China, the audience was separated; the higher classes sat closer to the action of the play, and the lower classes, generally a louder, more talkative bunch, would be placed in stalls at the back. The audience expected a superior performance, and if it lacked in any way, the audience could stop the production and insist on a different presentation. In Japan, theatre began with all-day rice festivals and temple plays sponsored by priests. These evolved into "street performances" where the performers led the audience on a trip through the village. In theatre houses, the upper classes sat in constructed boxes, and women in disguise (it was not considered proper for a respectable woman to be seen at the theatre) and lower classes would stand below with the "inspector" standing on a high platform in the middle, keeping a strict eye on everyone.

## A Couple of Hundred Years Without Art

Tolerance took a holiday during the period of European history known as the Dark Ages. During this time period culture of all kind went on hiatus—most especially that frivolous, godless display of lewd and licentious behavior known as theatre. Fortunately it

reemerged, with some severe restrictions, during the Middle Ages.

### **Pageant Wagons**

Western theatre further developed from the Greek and Roman traditions through the Middle Ages with "Mystery Plays" sponsored by the church. Organized theatre was frowned upon, as it was a place for congregation of the lower classes, encouraging disease and immoral behavior. Church leaders would allow performances of bible scenes, however, for the people who could not read. These productions moved to different locations much like traveling the "stations of the cross." To spread the good word to the broadest section of the population, these plays left the confines of the church building and began to travel on what were known as "pageant wagons." These wagons held one entire location, and a series of wagons hooked together permitted a company to tell an entire story just about anywhere. Troupes of actors would roam the countryside setting up make-shift theatres in inns, pubs, public squares—pretty much anywhere they could park.

### **Within This Wooden O**

During Shakespeare's era—the Elizabethan period—theatre companies were awarded status and privilege based on patronage from wealthy landholders or the royal family. With patronage came money so the companies began building theatres. The theatre of Shakespeare's day was attended by all, was inexpensive, and was known to be an incredibly good time. Surrounding the stage was the lower "pit" where the "groundlings" (or lower classes) congregated and above, octagonally surrounding the pit, were the stalls reserved for the upper classes. If you were stationed in the pit, it was not uncommon to have a goblet of wine dumped on your head—or to be drooled or spat upon by the "more civilized" people above you. Elizabethan audiences did not know what it meant to be quiet for a performance and would talk back to the actors. Thought to be involved in spreading the "black plague," the good time abruptly ended with the closing of the theatres in 1592.

### **Look at me, look at me...**

During the Restoration, theatre became a luxury. For the almost entirely upper class audience, the purpose of going to the theatre was "to see, and to be seen." The stage was a rectangular area between a long hallway of boxes. The best seats in the house were often right on stage! The house lights were up full so the audience could see *each other* better, not the action on stage. The theatre of the Restoration consisted mainly of light, fluffy comedies performed in an oratory style—actors posing, wearing BIG costumes and practically screaming over the din of

the audience. Theatre companies still existed on the patronage of the very wealthy and often performed plays exclusively in the salons of the rich, famous and powerful. A few hundred years later, opera composer Richard Wagner figured out that to focus the audience's attention away from themselves and onto the stage, the lights needed to be off—forcing the audience to watch the performance. Since that time the audience has taken its cue that the performance is about to begin from the lights overhead beginning to dim. This small adjustment in lighting effectively erected a permanent barrier between the action onstage and the audience.

### **Freud...Tell Me About Your Mother**

While dimming the house lights has drastically changed the overall aesthetic of theatre, another modern movement has had even greater impact on theatre in the 20th century. Psycho-analysis—id, ego, super-ego and subconscious desires—made theatre more introspective in its search for truth. As theatre became more psychological, more a representation of real life, the audience felt as if they were eavesdropping. Twentieth century theatregoers spend a great deal of time and thought pondering the psychological motivations of characters. There is now an imaginary wall, called the "fourth wall," separating the performers and the audience. It affects how we view the performance and how actors portray characters—we can observe the people onstage as they relate their problems, fears and desires without them noticing us at all.

### **Now the Options are Endless**

Today, for the audience, just about anything goes. History has shared with us many types of theatre and we, the spectators, bring our own experiences and histories to the event, causing us to react differently to different productions. Unlike movies or television, the actor-audience relationship is a "live" relationship: each is in the other's presence, in the same place at the same time. It is the exchange between the two that gives theatre its unique quality. As audience members we have an obligation to be attentive, allowing the performers to fulfill their obligation—to entertain and enlighten us. There is always a dialogue between audience and performer, whether visual or vocal. All individuals participating in the theatrical event, whether as audience or performer, bring to it a personal background and experience that becomes vital to their response to the interaction. In the same way, participants leave the performance enriched both by their own individual experience and that of the larger community to which they belong for a brief moment within the confines of the theatre walls. We must listen to capture and understand what the performers are trying to communicate, and at the same time, they must listen to us.



# On William Shakespeare

No man's life has been the subject of more speculation than William Shakespeare's. For all his fame and celebration, Shakespeare's personal history remains a mystery. There are two primary sources for information on the Bard—his works, and various legal and church documents that have survived from Elizabethan times. Unfortunately, there are many gaps in this information and much room for conjecture.

We know a man named William Shakespeare was baptized at Stratford-upon-Avon on April 26, 1564, and was buried at Holy Trinity Church in Stratford on April 25, 1616. Tradition holds that he was born three days earlier, and that he died on his birthday—April 23—but this is perhaps more romantic myth than fact. Young William was born of John Shakespeare, a glover and leather merchant, and Mary Arden, a landed heiress. William, according to the church register, was the third of eight children in the Shakespeare household, three of whom died in childhood. We assume that Shakespeare went to grammar school, since his father was first a member of the Stratford Council and later high bailiff (the equivalent of town mayor). A grammar school education would have meant that Shakespeare was exposed to the rudiments of Latin rhetoric, logic and literature.

In 1575, John Shakespeare suddenly disappears from Stratford's political records. Some believe that his removal from office necessitated his son's quitting school and taking a position as a butcher's apprentice. Church records tell us that banns (announcements) were published for the marriage of a William Shakespeare to an Ann Whatley in 1582 (there are no records indicating that this arrangement was solemnized, however). On November 27 of the same year a marriage license was granted to 18-year-old William and 26-year-old Anne Hathaway. A daughter, Susanna, was born to the couple six months later. We

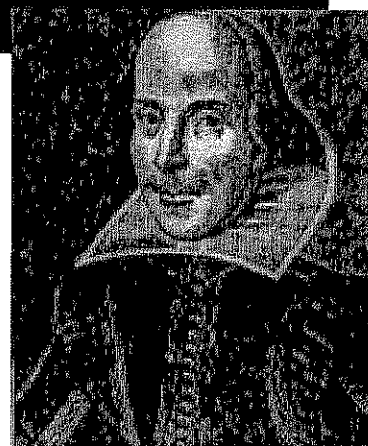
know that twins, Hamnet and Judith, were born soon after and that the twins were baptized. We also know that Hamnet died in childhood at the age of 11, on August 11, 1596. We don't know how the young Shakespeare came to travel to London or how he first came to the stage. One theory holds that young Will was arrested as a poacher (one who hunts illegally on someone

else's property) and escaped to London to avoid prosecution in Stratford. Another holds that he left home to work in the city as a school teacher. Neither is corroborated by contemporary testimony or public record. Whatever the truth may be, it is clear that in the years between 1582 and 1592, William Shakespeare did become involved in the London theatre scene as a principal actor and playwright with one of several repertory companies.

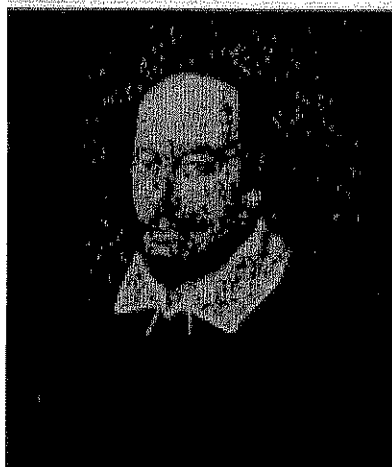
By 1594, Shakespeare was listed as a shareholder in the Lord Chamberlain's Men, one of the most popular acting companies in London. He was a member of this company for the rest of his career, which lasted until approximately 1611. When James I came to the throne in 1603, he issued a royal license to Shakespeare and his fellow players, inviting them to call themselves the King's Men. In 1608, the King's Men leased the Blackfriars Theatre in London. This theatre, which had artificial lighting and was probably heated, served as their winter playhouse. The famous Globe Theatre was their summer performance space.

In 1616 Shakespeare's daughter Judith married Thomas Quiney, the son of a neighbor in Stratford. Her father revised his will six weeks later; within a month he had died. The revised version of William Shakespeare's will bequeathed his house and all the goods therein to his daughter Susanna and her husband Dr. John Hall, leaving Judith and Thomas only a small sum of money; his wife, who survived him, received the couple's second best bed.

In the years since Shakespeare's death, he has risen to the position of patron saint of English literature and drama. In the 1800s especially, his plays were so popular that many refused to believe that an actor from Stratford had written them. To this day some believe that Sir Francis Bacon was the real author of the plays; others choose to believe Edward De Vere, the Earl of Oxford, was the author. Still others would prefer to believe Walter Raleigh or Christopher Marlowe penned the lines attributed to Shakespeare. While most people are content to believe that genius can spring up in any social class or rural setting, the gap between the known facts and the myths that surround Shakespeare's life leaves ample room for speculation.



Portrait of Shakespeare engraved by Martin Droeshout, found on the title page of the First Folio edition of Shakespeare's works, 1623.



The Chandos portrait of Shakespeare, which is the only one known to be produced during his lifetime.

# ELIZABETHAN ENGLAND

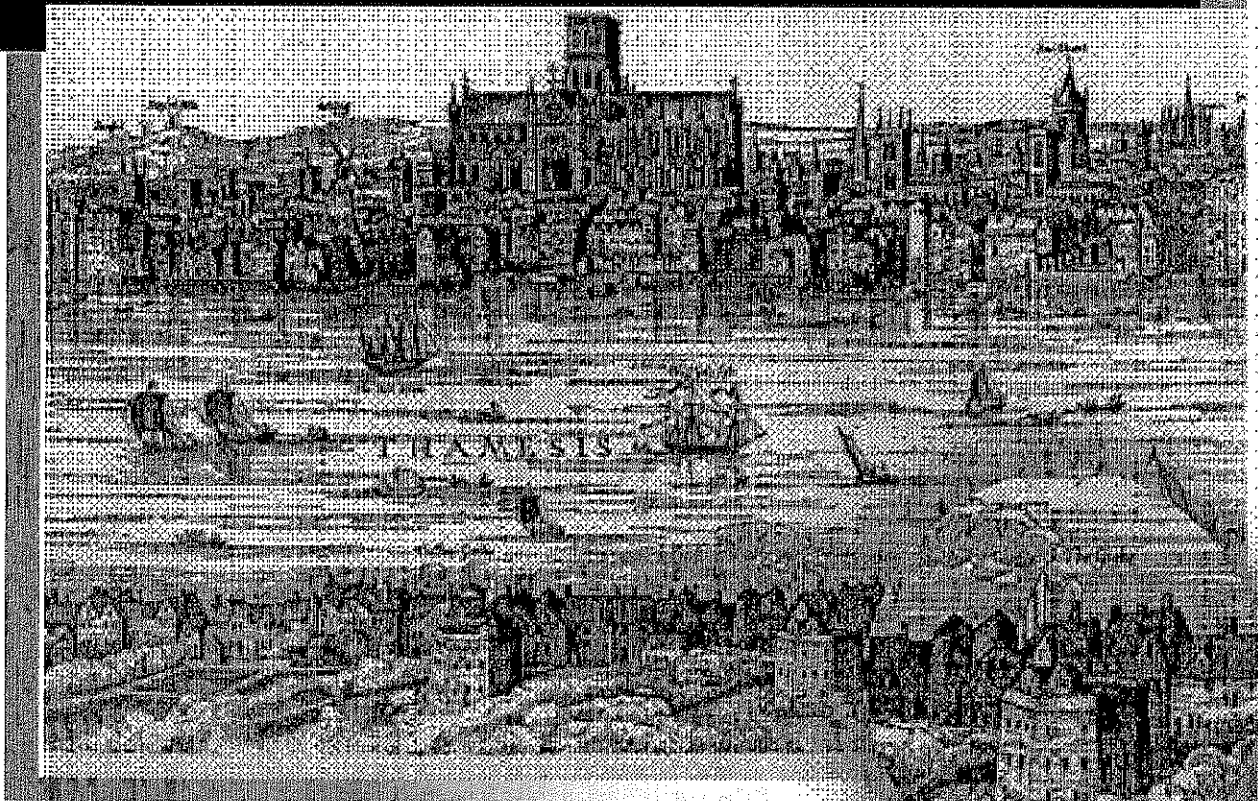


Illustration of London,  
Wenceslaus Hollar, 1647

The age of Shakespeare was a great time in English history. During the reign of Elizabeth I (1558–1603), England emerged as the leading naval and commercial power of the Western world, consolidating this position with the defeat of the Spanish Armada in 1588. Elizabeth I firmly established the Church of England (begun by her father Henry VIII after a dispute with the Pope) during this time. London in the 16th century underwent a dramatic transformation; the population grew 400% between 1500 and 1600, swelling to nearly 200,000 people in the city proper and outlying region by the time an emerging artist from Stratford came to town. A rising merchant middle class was carving out a productive livelihood, and the economy was booming.

During Shakespeare's lifetime, England also experienced a tremendous cultural revival. This so-called English Renaissance found expression in architecture, music, literature and drama. Shakespeare both drew inspiration from and enhanced high and popular culture of the English Renaissance. Popular entertainment during the 16th century tended to be boisterous and often violent. Many men, women and children attended public executions of criminals that took place on a regular basis, and persons of all social classes and genders attended theatre performances. The trade of book-making flourished during the period as public education fueled the appetite for great works in print.

During the years 1590-1593, England suffered from an outbreak of terrible proportions; the bubonic plague or "Black Death" claimed so many lives that English society

stood on the verge of collapse. Many businesses, including theatres, closed, in part to keep people from spreading the disease and in part because of the labor shortage that resulted from such widespread illness and death. Once the epidemic subsided, the theatres reopened and quickly regained their former popularity.

This explosion of commerce and culture lasted throughout Elizabeth's reign and into that of her successor, James I. James' rule brought many changes to English life; the two most pivotal were a bankrupt economy and an intense dissatisfaction from a minority religious group—the Puritans. In September 1642, the Puritan Parliament issued an edict that forbade all stage plays and closed the theatres; an act that effectively brought to a close the Elizabethan Renaissance. Theatres rapidly fell into disrepair and neglect until the Restoration in 1660.

In writing his plays and sonnets, William Shakespeare drew ideas from many different sources. His keen eye for detail and his sharp understanding of human nature enabled him to create some of the most enduring works of drama and poetry ever produced. But his work also provides an insightful commentary on 16th-century English values, life, history and thought.



# SHAKE-

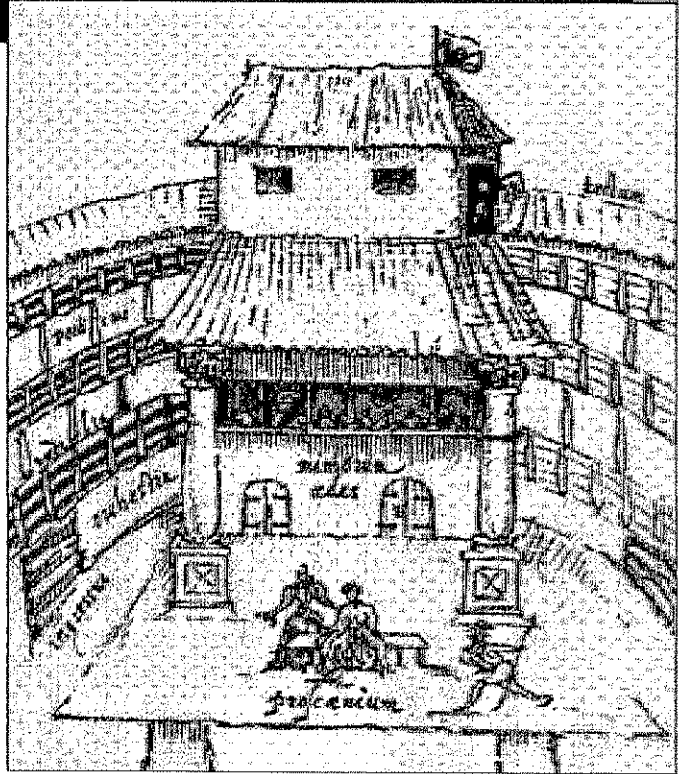
William Shakespeare, in terms of both his life and body of work, is the most written-about author in the history of Western civilization. His canon includes 38 plays, 154 sonnets and two epic narrative poems. During his lifetime, many of his plays were published in what are known as Quarto editions, frequently without receiving the playwright's permission. The Quartos are mostly flawed versions containing added material or missing entire passages from the original works. The first collected edition of Shakespeare's works is called the First Folio and was published after the playwright's death in 1623 by two members of his acting company, John Heminges and Henry Condell. Since then the works of Shakespeare have been studied, analyzed, translated and enjoyed the world over as some of the finest masterpieces of the English language.

Establishing the chronology of Shakespeare's plays is a frustrating and difficult task. It is impossible to know in what order the plays were written because there is no record of the first production date of any of his works. However, scholars have decided upon a specific play chronology based on the following sources of information: 1) several historical events and allusions to those events in the plays; 2) the records of performances of the plays, taken from such places as the diaries of other Shakespeare contemporaries; 3) the publication dates of sources; and 4) the dates that the plays appear in print (remembering that a play was produced immediately after it was written in the Elizabethan age, but may not have been published for years following the first production). Despite the fact that we have an accepted play chronology, we must keep in mind that the dating is conjectural, and there are many who disagree with the order of plays listed on the next page.

Drawing distinctions between Shakespeare's plays and categorizing his works has been a focus of scholars for hundreds of years, and the criteria used to differentiate the plays into types or genres has changed over time.

The distinction between tragedy and comedy became particularly important during Shakespeare's life. During that time writers of tragedy conformed to Aristotle's definition, relating the tale of a great man or woman brought down through hubris or fate. Comedy in this time, much like in our own, descended from the Roman "New Comedy" of Plautus and Terence, which kept away from politics and focused on love, domestic troubles and family affairs.

In the First Folio, some of Shakespeare's plays are divided by their theatrical genre—either Tragedies or Comedies—however, some of the tragedies' protagonists or heroes, like Romeo, Timon or Macbeth, do not easily accommodate Aristotle's definition.



The "Dewitt" sketch of the Swan Theatre is thought to be the only contemporary visual account of an Elizabethan playhouse.

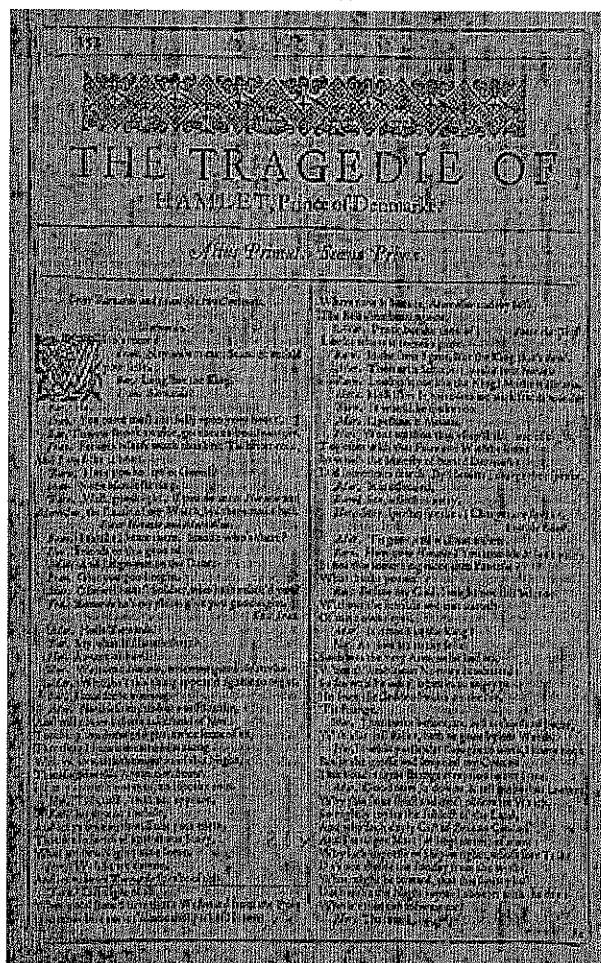
Plays are also categorized in the First Folio as Histories, done so because these works chronicled the lives of English Kings. These plays tended toward tragedy (*Richard II* or *Richard III*, for instance) or comedy (the Falstaff subplots of both parts of *Henry IV* and the Pistol-Fluellen encounters of *Henry V*.) Through the effort to categorize Shakespeare's plays in publication, we can see that his writing style mingled the antagonistic visions of comedy and tragedy in ways that still seem novel and startling. The recognition of this has led scholars since the publication of the First Folio to add additional genres—problem plays, romances, tragicomedies—to help classify the works of Shakespeare. Still other scholars have augmented these genres by grouping the plays chronologically, separating by time periods.

The first period, pre-1594 including *Richard III* and *The Comedy of Errors*, has its roots in Roman and medieval drama—the construction of the plays, while good, is obvious and shows the author's hand more so than his later works. The second period, 1594-1600 including *Henry V* and *A Midsummer Night's Dream*, shows more growth in style and a less-labored construction. The histories of this period are considered Shakespeare's best, portraying the lives of royalty in human terms. He also begins the interweaving of genres that would become one of his stylistic signatures. His comedies mature in this period, developing deeper characterization and subjects than previously seen in his work.



The third period, 1600-1608 including *Macbeth* and *King Lear*, includes the great tragedies—the principal works that would earn Shakespeare his fame in later centuries. The comedies of this period show Shakespeare at a literary crossroads—they are often darker and without the clear comic resolution of previous comedies—hence the term “problem plays” to describe them. The fourth period, post-1608 including *The Winter's Tale* and *The Tempest*, encompasses what have been referred to as the romances or tragicomedies. Shakespeare at the end of his career seemed preoccupied with themes of redemption. The writing is more serious yet more lyrical, and the plays show Shakespeare at his most symbolic. Scholars argue whether this period owes more to Shakespeare's maturity as a playwright or merely signifies a changing trend in Elizabethan theatre.

It is important for scholars, teachers and students to keep in mind that these “genre” classifications were not determined by Shakespeare during the writing of each play but imposed after his death to help readers better understand his work.



First Folio title page of *Hamlet*.

## SHAKESPEARE'S PLAYS

First Performed	Title
1590-91	<i>Henry VI, Part II</i>
1590-91	<i>Henry VI, Part III</i>
1591-92	<i>Henry VI, Part I</i>
1592-93	<i>Richard III</i>
1592-93	<i>The Comedy of Errors</i>
1593-94	<i>Titus Andronicus</i>
1593-94	<i>The Taming of the Shrew</i>
1594-95	<i>The Two Gentlemen of Verona</i>
1594-95	<i>Love's Labour's Lost</i>
1594-95	<i>Romeo and Juliet</i>
1595-96	<i>Richard II</i>
1595-96	<i>A Midsummer Night's Dream</i>
1596-97	<i>King John</i>
1596-97	<i>The Merchant of Venice</i>
1597-98	<i>Henry IV, Part I</i>
1597-98	<i>Henry IV, Part II</i>
1598-99	<i>Much Ado About Nothing</i>
1598-99	<i>Henry V</i>
1599-1600	<i>Julius Caesar</i>
1599-1600	<i>As You Like It</i>
1599-1600	<i>Twelfth Night</i>
1600-01	<i>Hamlet</i>
1600-01	<i>The Merry Wives of Windsor</i>
1601-02	<i>Troilus and Cressida</i>
1602-03	<i>All's Well That Ends Well</i>
1604-05	<i>Measure for Measure</i>
1604-05	<i>Othello</i>
1605-06	<i>King Lear</i>
1605-06	<i>Macbeth</i>
1606-07	<i>Antony and Cleopatra</i>
1607-08	<i>Coriolanus</i>
1607-08	<i>Timon of Athens</i>
1608-09	<i>Pericles</i>
1609-10	<i>Cymbeline</i>
1610-11	<i>The Winter's Tale</i>
1611-12	<i>The Tempest</i>
1612-13	<i>Henry VIII</i>
1612-13	<i>The Two Noble Kinsmen</i>

\* *The Two Noble Kinsmen* is listed although a few scholars do not believe it is an original Shakespeare work. The majority of the play was probably written by John Fletcher, Shakespeare's close friend who succeeded him as foremost dramatist for the King's Men.

# Shakespeare's

## Verse & Prose



During the Elizabethan period, "English" was a relatively young language (only about 160 years old) combining Latin, French and Anglo-Saxon. There was no dictionary or standardized literacy education. People in Shakespeare's London spoke much more than they read, causing the rules of grammar and spelling to be quite fluid. Writers created new words daily and poets expressed themselves in a new form of writing known as blank verse, first appearing in 1557 in *Certain Bokes of Virgiles Aenis* by the Earl of Surrey:

They whistled all, with fixed face attent  
When Prince Aeneas from the royal seat  
Thus gan to speak, O Queene, it is thy will,  
I should renew a woe can not be told:

(Book II, 1-4)

That the verse was "blank" simply meant that the poetry did not rhyme, allowing rhyme-less poets such as Virgil and Ovid to be translated and Elizabethan playwrights to emulate the natural rhythms of English speech within iambic pentameter.

A typical line of verse from this time contains five units of meter or feet. Each foot contains two syllables. When the first syllable is unstressed and the second syllable is stressed (dee DUM), it is an iamb (iambic meaning push, persistency or determination). The prefix penta means five, as in the five-sided shape—a pentagon. Iambic pentameter is therefore one line of poetry consisting of five forward-moving feet.

It was this new tradition of blank verse in iambic pentameter that Shakespeare inherited as he embarked on his career as playwright and poet. Similar to the human heartbeat, a horse gallop or the beat of a piece of music, iambic pentameter drives and supports Shakespeare's verse, moving the language along in a forward flow that emulates the natural speech and rhythms of life. Here is a standard line of verse in iambic pentameter from *Romeo and Juliet*.

But soft! What light through yonder window breaks?  
(II.ii.2)

If we were to say the rhythm and not the words, it would sound like this:

dee DUM dee DUM dee DUM dee DUM dee DUM

When we scan a piece of text (marking it with a ' for the unstressed and / for stressed), we simply tap out the rhythm of the line, based on dee DUM dee DUM dee DUM dee DUM dee DUM, to see if the line is structured in iambic pentameter:

' / ' / ' / ' / ' / ' /

But soft! What light through yonder window breaks?

(II.ii.2)

Embracing the rules of this new verse, Shakespeare's early writing operated almost entirely within strict iambic pentameter.

Prose in Shakespeare's work is not in iambic pentameter and relies more heavily on other literary devices for its speed and rhythm. These devices include: antithesis (setting opposite words against each other), lists (series of actions or descriptive words that build to a climax) and puns (the use or misuse of a word to mean another word). Shakespeare used prose to express conversation between the lower classes, like the Mechanicals in *A Midsummer Night's Dream*, or familiar or intimate scenes, as with Henry and Katherine at the end of *Henry V*. He also utilized prose to express madness or vulgarity, as in the nunnery scene of *Hamlet*. The exact meaning of a shift from verse to prose is not constant, but it always signals a change in the situation, characters or tone of a scene. Only *Much Ado About Nothing* and *The Merry Wives of Windsor* rely almost entirely on prose.

In the following passage from *The Merry Wives of Windsor*, note antithesis in Ford's comparison of himself with Page and of other men's possessions with Mistress Ford, see the list of things Ford would rather trust others with than his "wife with herself" and observe the pun on "effect":

Ford

Page is an ass, a secure ass; he will trust his wife, he will not be jealous. I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitae bottle, or a thief to walk my ambling gelding, than my wife with herself. Then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they will break their hearts but they will effect. God be praised for my jealousy!

(II.ii.300-314)

As his writing skill level increased, Shakespeare gradually employed alliteration (the repetition of a vowel or consonant in two or more words in a phrase), assonance (resembling vowel sounds in a line) and onomatopoeia (words with sounds imitating their meaning) to create deeply poetic, vibrant images on stage for the characters and his audience. Examples of these three literary devices are found in the following four lines:

**Chorus**

From camp to camp through the foul womb of night  
The hum of either army stilly sounds,  
That the fixed sentinels almost receive  
The secret whispers of each other's watch.

(*Henry V*, IV.4-7)

The hard "C" is repeated in the first line (alliteration), the "O" is heard in "through", "foul" and "womb" (assonance) and the word "whispers" in the last line imitates the sound whispers produce (onomatopoeia).

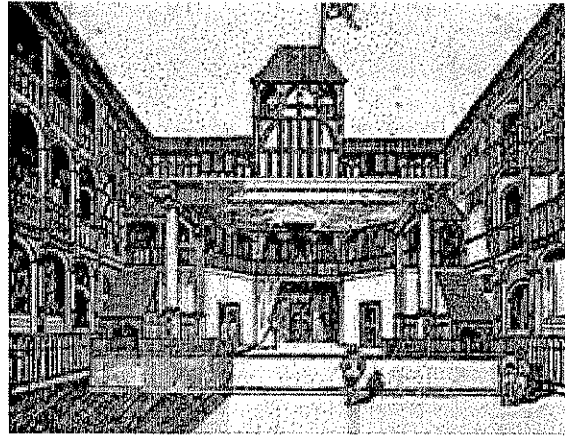
By the time Shakespeare wrote *Hamlet*, he sometimes allowed a character's thoughts to overflow their usual pentameter lines with an extra beat, often ending with a soft or feminine ending. He also utilized more and more enjambed or run-on lines, allowing thoughts to continue from line to line, rather than finishing a thought per line. He grew to express the inner life of his characters and the size of their thoughts within the structure and the scansion of the text. In this famous passage from *Hamlet*, notice the overflow in the first line of Hamlet's huge thought beyond the regular pentameter, forming a feminine ending:

To be, or not to be: that is the question:  
(III.i.55)

With this overflow, Shakespeare expresses the enormity of Hamlet's thought, his situation and the uneasy exploration of this argument. (It is important to remember, however, scanning is subjective and must be decided by the individual actor or reader.) This line might also be scanned:

To be, or not to be: that is the question:  
(III.i.55)

This creates a trochee, or an iamb of reversed stress—  
DEE dum.



An artist's rendition of the inside of an Elizabethan theatre.

Eventually, in *Othello*, *King Lear* and *Macbeth*, Shakespeare became a master of building, breaking and reinventing rhythms and language to create an entire tone or world for a play. Continuously experimenting and exploring the combination of form, meaning and language, he used short and shared lines between characters more and more, as in *Macbeth*, allowing the speed and rhythm of characters' thoughts to meet and collide.

Lady Macbeth I heard the owl scream and the crickets cry.  
Did not you speak?  
Macbeth When?  
Lady Macbeth Now.  
Macbeth As I descended?  
(II.ii.15-19)

By the time Shakespeare gives his final farewell in *The Tempest*, believed by many to be his last play, his verse is so varied and specific to character and situation that it is extremely difficult to scan. Shakespeare broke, rebuilt and reinvented the verse form so many times that he plays the equivalent of jazz in the rhythms of *Cymbeline*, *The Winter's Tale* and *The Tempest*. At the end of *The Tempest*, in Prospero's powerfully simple epilogue, Shakespeare brings his work full circle by returning to the simplicity of regular verse. Having created almost 1,700 words, timeless characters and the greatest poetry in the history of the English language, Shakespeare "buries his art" and returns to the form with which he began.





# A TIMELINE of Western World Events

Shakespeare's Life and Works	Events in Western History	Events in Western Art, Science & Culture
<p>1564 William Shakespeare born to John and Mary Shakespeare in Stratford-Upon-Avon.</p> <p>1570 John Shakespeare first applies for a family coat of arms. His application is denied.</p> <p>1582 William Shakespeare marries Anne Hathaway.</p> <p>1583 Shakespeare's daughter Susanna born.</p> <p>1585 Shakespeare's twins Judith and Hamnet born.</p> <p>1587 Shakespeare goes to London to pursue life in the theatre.</p> <p>1593 Shakespeare writes <i>Venus and Adonis</i>. Also begins writing the <i>Sonnets</i>.</p> <p>1594 Shakespeare becomes a founding member of the Lord Chamberlain's Men.</p> <p>1596 Hamnet Shakespeare dies at age 11.</p> <p>1597 Shakespeare purchases New Place in Stratford.</p> <p>1599 Shakespeare's family is granted a coat of arms.</p> <p>1601 Shakespeare's father dies.</p> <p>1603 The Lord Chamberlain's Men are renamed the King's Men. They perform at the Court of King James I more than any other company.</p> <p>1605 Shakespeare purchases more land in Stratford.</p> <p>1608 The King's Men begin playing at the Blackfriars Theatre, a prominent indoor theatre.</p> <p>1609 Shakespeare's <i>Sonnets</i> published.</p> <p>1616 In March, Shakespeare, apparently ill, revises his will. On April 23rd he dies and is buried at Holy Trinity Church, Stratford.</p> <p>1623 Shakespeare's <i>First Folio</i> published.</p>	<p>1558 Queen Elizabeth I takes the throne.</p> <p>1562 A series of civil wars between Catholics and Protestants, known as the Wars of Religion, begin in France.</p> <p>1564 John Calvin, an influential Protestant leader during the Reformation, dies. An outbreak of the plague devastates London.</p> <p>1568 A revolt of the Spanish-ruled Netherlands against Philip II, King of Spain, begins the Eighty Years War.</p> <p>1580 Sir Frances Drake circumnavigates the Earth.</p> <p>1586 Mary Queen of Scots is tried for treason and executed by beheading.</p> <p>1588 The British Navy defeats the Spanish Armada, avoiding a long war between England and Spain.</p> <p>1589 The Wars of Religion end when Henry of Navarre ascends to the throne to become King Henry IV of France.</p> <p>1598 Philip II of Spain dies. The French Protestants are permitted to freely practice their religion by the Edict of Nantes.</p> <p>1601 The Earl of Essex attempts to rebel against Queen Elizabeth, fails and is executed.</p> <p>1603 Sir Walter Raleigh is arrested, tried and imprisoned for disobeying the Queen by secretly marrying one of her maids of honor. Queen Elizabeth dies. King James VI of Scotland, son of Mary Queen of Scots, becomes King James I of England. The plague once again ravages London.</p> <p>1604 England establishes a peace treaty with Spain.</p> <p>1607 Jamestown, one of the first English colonies in the Americas, is founded.</p> <p>1610 King Henry IV of France is murdered. He is succeeded by his son, Louis XIII.</p> <p>1618 The Protestant German princes and their foreign supporters begin their struggle against the Holy Roman Empire. This marks the start of the Thirty Years War.</p>	<p>1540 Michelangelo finishes painting <i>The Last Judgment</i>.</p> <p>1543 Copernicus' heliocentric theory, claiming the sun is the center of the universe, is first published.</p> <p>1564 Christopher "Kit" Marlowe born.</p> <p>1565 Arthur Golding translates Ovid's <i>Metamorphoses</i>. The text later influenced Shakespeare's work.</p> <p>1567 Richard Burbage, a tragedian who portrayed many of Shakespeare's characters, born.</p> <p>1572 Poet John Donne born. Playwright Ben Jonson born.</p> <p>1576 The first permanent theatre in England, The Theatre, is built.</p> <p>1577 Raphael Holinshed publishes <i>The Chronicles of England, Scotland and Ireland</i>, which becomes Shakespeare's primary source for the history plays.</p> <p>1580 Thomas Middleton, a playwright who collaboratively wrote many plays, born.</p> <p>1588 Marlowe's play <i>Dr. Faustus</i> first produced.</p> <p>1590 Marlowe's play <i>The Jew of Malta</i> first produced; it influenced Shakespeare's <i>The Merchant of Venice</i>.</p> <p>1592 Thomas Kyd's <i>The Spanish Tragedy</i> first produced. It influenced Shakespeare's <i>Hamlet</i>.</p> <p>1597 The Theatre permanently closes due to the expiration of its lease.</p> <p>1599 The Globe Theatre is built on Bankside from the timbers of The Theatre.</p> <p>1603 The "Scientific Revolution" begins with Johann Kepler's recordings of planetary movements and Galileo Galilei's perfection of the telescope.</p> <p>1606 Ben Jonson's play <i>Volpone</i> is written.</p> <p>1607 Burbage leases the Blackfriars Theatre for indoor performances.</p> <p>1611 The King James Bible first published.</p> <p>1616 Ben Jonson's <i>Workes</i> published in folio.</p>

